

BULK RATE
U.S. Postage
PAID
Columbia, S.C. 29201
Permit No. 1199

PAUL DIETZEL INTERVIEW—PART TWO

Carl Stepp
1918 York Drive
Columbia, S.C. 29204

SOUTH CAROLINA'S NEWSWEEKLY

osceola

Ravenel Whips Dorn

Photo by Bob Thompson

osceola

"The mission of a modern newspaper is to comfort the afflicted and afflict the comfortable."

from a column by Peter Finley Dunn

Volume 3, Number 4

Editorial Board
Dick Harpootlian
Bob Thompson
John Norton
Jim Walser

Published weekly by Parallax Media Projects, Inc., 1918 Blossom St., Columbia, S.C. 29205. Mailing address: P.O. Box 5033, Columbia, S.C. 29250

Copyright PMP, Inc.

Phone: 254-7086
(business and editorial)

Third Class Postage
paid at Columbia, S.C.
Published weekly

STAFF

Managing editor Jim Walser
Senior editors Dick Harpootlian
Bob Thompson
John Norton

Contributors Tim Driggers,
Hank Gilman, Dan Harmon, Tom
Johnson, Ralph Karpinos, Warren
Kosinski, Dan Lackey, Gary Ligi,
Jerry McAninch, John Marion, Sarah
Oliphant, Tom Priddy, Mike Smith,
Pat Stepp, Robert McMillan, and
Lynn Cansler.

Circulation and Promotion
John Hughes Cooper

ADVERTISING

For advertising rates,
call Jim Parker at
254-7086 or write to the
above address.

SUBSCRIPTIONS

Subscriptions are \$5 (six
months), \$8 (one year), and
\$14 (two years). Send name,
address, and zip code with
check to:
OSCEOLA
P.O. Box 5033
Columbia, S.C. 29250

**Know what
you've been
missing?
Plenty.**

Subscribe to Osceola today.

Clip and mail to:

OSCEOLA
P. O. Box 5033
Columbia, S. C. 29250

name

address

city state zip

check enclosed ☐ bill me ☐
three-month trial (\$3) six months (\$5)
one year (\$8)

TRB

from Washington

At the impeachment hearings

The big green-carpeted, windowless room with its 40-foot ceiling slowly swelters. Beating down on the House Judiciary Committee are 12 hot TV lights behind, and 20 more in front. If they look up it is like looking into the sun. They fidget in two banks on the raised dais, the 17 Republicans on the right (as the absorbed nation watches them), the 21 Democrats on the left. For the second time in history Congress is considering impeachment charges against an American president and some of them may hear the deep, sonorous voice of History. But as the TV studio lights begin to bore in they feel like sausages sizzling slowly in a restaurant window.

In the center of the upper tier sets chairman Peter Rodino, an anxious little man, with the American flag over his right shoulder. He is the modest New Jersey politician and unpublished poet, whom History has produced for this spectacle. History loves its tricks. His father was an immigrant. He has been dealing with men whose names boast family pride, L. Patrick Gray, 3rd, John W. Dean, 3rd, Alfred C. Baldwin, 3rd, and the new Republican counsel, Samuel A. Garrison, 3rd. Now Mr. Rodino after seven weeks of closed hearings has got over his nervousness, he is first among the 3rds.

There has been an electrifying change of mood here in the past week. Thank God, at last things are beginning to happen. The nation had lapsed into sullen frustration. It was red hot when Archie Cox was fired. Why didn't Congress do something? There were the devastating Ervin committee revelations. But after that, numbed boredom and despair settled in, broken in by presidential trips.

Suddenly after weeks of closed hearings, the latent Rodino committee began to rumble and erupt Vesuvius -- loads of accumulated testimony, culminating in specific articles of impeachment from the staff and one of the most devastating documents, I believe, that has been issued in Washington in the century, special counsel John M. Doar's comprehensive "summary of the impeachment inquiry." Yes, the volcano blew its top.

Who thought there was lava in this man, plodding, pedestrian Doar who for

disciplined weeks marshaled his arguments in a consciously flat, unemotional monotone that put congressmen to sleep? Then, suddenly, it came time to present the staff summary, putting the mosaic together and interpreting what it meant. It is not eloquent, it is not rhetorical, there is hardly an adverb or adjective in it; it is factual -- and it is simply damning.

Doar Doar piles on evidence. How can anyone any longer say that Mr. Nixon was too busy with global matters to manage his 1972 election? He ran the show; he ran everything, if not in person then by proxy through Haldeman who was not a decision-maker but an implementer, an extension of Mr. Nixon himself. The president, who believes "everybody bugs everybody else," set his authoritarian administration in motion, implemented his political intelligence plan, was no "dupe" of subordinates but set the tone and helped compose PR scenarios. On this proposed \$576,000 tax abatement, he and his attorney, Frank DeMarco, "went over the return page by page and discussed the tax consequences..."

I have read most of the stuff before but I was not prepared for the shock I got when I saw it all woven together, end-to-end, as a whole, like wall-to-wall carpeting. Doar's trick is to set down what Mr. Nixon told the country and then follow it quietly with what he actually knew at the time, to the contrary, from other evidence. Or again, how he deceived Henry Petersen of the Justice Department preparing cases for the grand jury: "Of course, as you know, anything you tell me will not be passed on because I know the rules of the grand jury." One minute after Petersen left, at 3:49 p.m., April 17, 1973, "the President met with Haldeman, Ehrlichman and Zeigler... (and) relayed the information."

The San Clemente reaction to all this is about what you would expect. Counselor Dean Burch calls the committee "a black spot on jurisprudence." Little Sir Echo Zeigler is reminded of "a kangaroo court" and "a partisan lynch mob." A more professional reply comes from James St. Clair, standing in toothy misery under the scorching TV lights, but even he, at the time, anyway, isn't able to say whether the president will obey an adverse Supreme

Court decision.

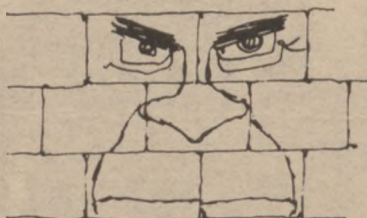
There is a feeling here that the president's lawyers have done a poor job, and that the case is now headed shortly for the Senate. The lawyers, perhaps, have done their best with what is essentially a weak or difficult case. It was probably Mr. Nixon himself who forced St. Clair to offer the Rodino Committee a snippet from a tape the whole of which he wouldn't let the members have. It was the kind of last-minute arrogance that alienated even Republicans. Evidence against Mr. Nixon led a grand jury to cite him as an unindicted co-conspirator. Again, the supposed spokesman of the minority, suave, bow-tied Albert Jenner, a crack Chicago trial lawyer and assistant counsel, completely endorsed the devastating Doar summary.

Committee Republicans hastily promoted young Sam Garrison 3rd to be new minority counsel in Jenner's place. Probably Garrison didn't have much time to prepare his counter-argument, but he came up with the remarkable proposal that even if the committee finds the president guilty of impeachable conduct it should consider whether it ought to do anything about it in the best interest of the nation. That was too much for St. Clair, and he promptly disassociated himself with the argument. The "out" he offers the agonized Republicans facing their moment of truth is that you have to find Mr. Nixon guilty of a narrow, specific crime (for choice, offering hush money) and lacking that you should ignore an extended pattern of general unworthiness.

We have no desire to be cruel to Mr. Nixon. We only wish, like everybody else we talk to that he would just go away. What seems to us at stake is whether the impeachment mechanism in the Constitution means anything. Is it real, or make-believe? No other democracy would let Mr. Nixon stay, we think, on the basis on the record. If impeachment doesn't operate now, it probably never will operate. We still guess the Senate won't get a two-thirds vote, though we are less confident than before. If impeachment doesn't work, then we should find some other mechanism.

Feiffer

I STONEWALLED THEM
ON THE WAR.



I STONEWALLED THEM
ON THE TAPES.



I STONEWALLED THEM
ON THE COVER UP.



I STONEWALLED THEM
ON THE COURTS.



I STONEWALLED THEM ON
THE TAXES.



I HAVE NOT YET BEGUN
TO STONEWALL.



© 1974 JIM FEIFFER 8-18

Cheap Shots

Even Stevens

Sen. James P. Stevens apparently doesn't believe in fooling around when his reputation is at stake. The Horry County Democrat recently filed a \$50 million libel suit against the State-Record Company of Columbia, charging that articles in *The State* and in a Myrtle Beach newspaper owned by the company falsely and maliciously accused him of impeding tidelands protection legislation in order to protect a personal financial investment.

Stevens has claimed that articles published in the July 15 and 16 issues of the Myrtle Beach *Sun News* were wrong in charging that the senator "had an interest in the development of Sandy Island and that he had an interest in the dredging and filling operations of Sandy Island Development Corp." Stevens said his only tie with the corporation was that he served as its attorney.

Sen. Stevens' involvement in the controversial real estate developments on Sandy Island in Georgetown County was brought to light in a four-page story in the May 10 issue of *Osceola*. Stevens took *Osceola* to task on the Senate floor. This began a series of charges and countercharges between Stevens and environmental spokespersons.

Immediately, environmentalists and proponents of strong ethics legislation claimed that Stevens was leading the opposition to the House-passed Sanders Tidelands Bill because of his financial interest in tidelands property on Sandy Island that would have been affected adversely by the bill's passage. The environmentalists argued that Stevens, as chairman of the Senate subcommittee to which the Tidelands Bill had been sent, had a clear conflict of interest.

Stevens denied he was involved in a conflict of interests, but he said if he and his partners were reimbursed for their \$330,000 investment in Sandy Island, he would consider the merits of the tidelands legislation. The Charleston District office of the U.S. Corps of Engineers then issued a cease and desist order requiring the developers to halt work on the island. At issue was the fact that the developers had removed an earthen plug separating the development from an adjacent navigable creek under the Corps' jurisdiction, thus bringing the channels of the Sandy Island development under federal jurisdiction.

At a hearing before the U.S. District Court in Greenville, Judge Charles Simons temporarily suspended the cease and desist order, thereby allowing the developers to continue dredging and filling on their property. However, U. S. Attorney Jack Marshall pointed out that while the developers are free to work within the project -- in other words, on their own property -- they still must get a permit before removing the earthen plugs that allow floating dredges and other equipment to enter and leave the development. Thus the dredges in the development cannot be taken out of the development on a federal navigable waterway

without permission; likewise new dredges cannot be brought in via federally-controlled waterways without a permit.

Several sources have reported that the only dredge within the Sandy Island development had "burned up" and was inoperable. So apparently Sandy Island Development Corporation will not be able to bring any new equipment to the project until the Corps of Engineers approves a permit, which is unlikely in light of the numerous objections filed by federal and state agencies.

Pointe of Law

Two executives from Morgan's Pointe Golf and Yacht Club, Inc., recently joined the rush of coastal real estate developers hoping to cash in on South Carolina's unprotected bounty of publicly

owned tidelands. Col. William Morgan and Donald K. Appleton, president and vice president of MPGYC respectively, have begun marsh-filling operations at Porcher's Bluff north of Charleston. Conservationists claim the filling operations are illegal, and at least one person has begun litigation procedures designed to stop the filling.

U.S. Attorney Ronald Hightower and Columbia Audubon Society president John Hughes Cooper, after making a joint on-site inspection, agreed that MPGYC's marsh-filling operations constitute a clear-cut and deliberate violation of the 1899 Rivers and Harbors Act, under which all dredging and filling or other alteration of wetlands below the mean high water mark require a permit from the Army Corps of Engineers. Hightower indicated that he has begun legal procedures which may

result in federal court action requiring MPGYC to restore marshes and creek bottoms that have been filled illegally.

Earlier this year MPGYC applied to the Charleston District Corps of Engineers for a permit to construct a private marina complex at Porcher's Bluff. The proposed work would be an integral part of an 1,100-acre residential and recreational development to be known as Morgan's Pointe, and it would involve considerable dredging and filling of marshes and creek bottoms below the mean high tide level.

Local residents and several environmental groups objected to the issuance of a permit with a stinging point-by-point critique of MPGYC's permit application and the attendant environmental impact statement. The main point made by opponents of the permit was that significant portions of

the area the club wanted to fill were below the mean high water mark and thus were publicly owned and under federal jurisdiction. The opponents also argued in written comments to the Corps of Engineers that destruction of valuable acres of marshland so that a private recreation facility could be built was not in the best interest of the public.

Meanwhile, Morgan and Appleton didn't wait for a decision on the permit, but filled an intertidal saltmarsh and a navigable creek so that golf course fairways and two permanent roads could be built. MPGYC then excluded those areas it had already filled from the areas it requested permission to alter on its application to the Corps of

(continued on page five)

PAID POLITICAL ADVERTISEMENT

REFORM.

A lot of candidates have been talking about it ... Carroll Campbell has been doing it!

In the four years that Carroll Campbell has served in the House of Representatives, he has not only talked, but *worked* hard and *made progress* toward reforming state government. It was Carroll Campbell who introduced the *first* ethics bill. He co-sponsored the Freedom of Information Bill and helped lead the fight for emergency medical services legislation. He has pushed for a General Accounting Office as a check on the spending of state monies.

This November, South Carolina will vote on the question of giving full legal rights to 18-20 year olds. It was Carroll Campbell who was the principle author of the bill which will give the voters the opportunity to decide this important issue.

If you agree with Carroll Campbell in his efforts to improve South Carolina, won't YOU help him become our next Lieutenant Governor. You can volunteer your time by calling 256-8901 or just drop by our headquarters in Room 301, Sheraton Inn.

Campbell
LIEUTENANT GOVERNOR



Dennis and the power struggle

by Bob Thompson

Sen. Rembert C. Dennis is a white-haired, grandfatherly man who looks about as ornery and dangerous as a toothless old hound dog. A popular and powerful legislator, Dennis has a sphere of influence that extends far beyond his home town of Moncks Corner, South Carolina. But like any animal, especially a political one, when attacked he can bare his fangs with the best of them.

And that's what the chairman of the Senate Finance Committee did Thursday, and the agent provocateur was Tom Turnipseed, an attorney for a group that is seeking to block a proposed 17 percent Duke Power Company rate hike. The scene was the Owen Building downtown, where the Public Service Commission is conducting a hearing into the validity of the rate increase.

Dennis, a lawyer by profession, was called to the witness stand to explain his relationships with Duke Power, by whom he was paid \$37,000 last year for legal services, and with the Public Service Commission. The protestants' plan of attack was obvious -- to prove that Dennis was paid by Duke not for legal work but for political favors -- but the veteran legislator wasn't going to go down easily.

Dennis wouldn't let any of the various raps Turnipseed hinted at be pinned on him. Under oath, he steadfastly denied that Duke had hired him to pressure the Public Service Commission (PSC) into approving rate increases for the mammoth utility corporation. And he just as strongly vowed that there was nothing unethical about his being retained by two power companies -- Duke and S.C. Electric and Gas -- and by the quasi-public Santee-Cooper power cooperative, at the same time that he as chairman of the Finance Committee has great influence over the PSC, which oversees the three firms.

The hearing turned into a political, highly personal battle between Turnipseed, a consumer-oriented lawyer, and Dennis, the corporate advocate. Several times the attorneys for Duke Power interrupted to object that Turnipseed's questioning was intended as a personal attack on Dennis, rather than an attempt to disprove the need for Duke's rate increase. In fact, the end objective of the hearing did seem to get lost amid all the strident interrogation and the equally petulant responses from Dennis.

At one point Turnipseed, after delivering a question, smiled at an acquaintance who had come in the hearing room door just as



Rembert Dennis on the witness stand as Commissioner Fred Fuller of Greenville watches.

Dennis was answering. Dennis took the smile as an affront to his response and he snapped, "You can smile if you want to, but that's how it is."

Later, when Turnipseed cleared his throat, Dennis thought the attorney was going to interrupt him, and he said curtly, "Let me finish my answer." Turnipseed assured him that no offense was meant and that his throat was merely irritated from smoking.

Turnipseed's questioning tended to be, if not irrelevant, at least very indirectly related to the Duke rate increase request. Most of it appeared to be aimed at undermining Dennis's credibility and establishing that the senator has used his power as a legislator to get special treatment from the utility companies he represents.

For instance, Turnipseed asked Dennis if

he had ever bought land from Santee-Cooper (the S.C. Public Service Authority), which is a utility company funded by federal monies and private investment. Dennis admitted that "in the early '40's or mid-'40's" he had purchased land on Lake Moultrie from Santee-Cooper. At the time he was retained by Santee-Cooper for legal work but it was "for a very valid reason," he claimed.

"I felt Santee-Cooper owed a lot to the people of Berkeley County" (Dennis's home county) because the utility had displaced a great many people when it was built, Dennis said. So, the senator claimed, he only worked for the company in order to see that his people were treated well.

Turnipseed also questioned the ethicality of Dennis being retained simultaneously by Santee-Cooper, SCE&G, and Duke Power. The senator replied that

he had an agreement with all three firms that if a conflict of interest presented itself, he would withdraw from the case affected.

Ironically enough, Dennis sounded like an ethics-in-government fanatic during the testimony. "I expect to vote for the bill which will probably be presented next week" prohibiting lawyer-legislators from practicing before agencies that they appoint or fund, he said. Regarding his legal relationships with the three power companies, he said, "There is no conflict of interest here."

But Dennis did qualify his statements, explaining that he was "for a reasonable ethics bill." He criticized an ethics bill authored by Sen. T. Dewey Wise of Charleston, telling Turnipseed, "If you had

(Continued on next page)

The
SHRIMP
SEAFOOD

Our seafood
is the finest.

Calabash style

1208 Knox Abbott Drive, Phone 796-1645

Columbia's Only
Complete Wilderness
Outfitter

TRADE NAMES

The North Face
Alpenlite Products
Alpine Design

GOODS

Vasque
Dunham
Eiger
Woolrich
Eureka
Jan Sport
Camp 7
Tents
Footgear
Sleeping Bags
Packs & Frames
Freeze Dry Food
USGS Maps
Rain Gear
Climbing Rope
Down Clothes

the
BACKPACKER
quality gear

Hours: 11am-7:30pm Mon.-Fri.
and 10am-6pm Saturday

952 Harden Street
252-8838

Say You Saw
It In "Osceola"

Dennis...

(Continued from page four)

(read the bill), you wouldn't have voted for it."

When Turnipseed began asking Dennis about the work he had done for Duke and the influence the legislator might have had on the disposition of the Public Service Commission regarding Duke rate increases, Dennis's defensive and sometimes peevish retorts made it appear that the questions were probing a sensitive area. But Dennis's experience in the Senate with pressure politics came to the rescue, and he avoided saying anything damaging about Duke or himself.

"When I was retained by Duke...I was not chairman of the Senate Finance Committee," he remarked, "and it didn't appear that I would be." He said that Sen. James P. "Spot" Mozingo was next in line for the position after then chairman Sen. Edgar Brown retired, and he (Dennis) was promoted to chairman because of the seniority system after Mozingo suddenly died.

The senator criticized Turnipseed for implying that Dennis controlled the decisions of the PSC regarding rate

increases, calling it "an insult to these men" as he gestured toward the commissioners. He termed the chairmanship of the Finance Committee "a great responsibility -- I don't call it power or influence," and said that the committee "doesn't handle the budget-making process in South Carolina. The state auditor's office does most of that."

Turnipseed, members of the Coalition to Stop Duke's Rate Increase, and others protesting the proposed rate hike have claimed that Dennis has used his control of state appropriations to hamstring the PSC and make it subservient to Dennis's (and Duke's) wishes. The protestors have also contended that Dennis used his general legislative influence to insure the appointment of weak members to the Public Service Commission, and that Duke paid Dennis \$37,000 in 1973, not to perform legal tasks, but to use his official influence on the utility's behalf.

As hard as Turnipseed tried to prove that Dennis hadn't done a reasonable amount of work to justify the \$37,000 fee, the tough-willed senator was equally

strong, averring that he had worked hard for the money. He claimed that the other two lawyers who worked with him on Duke rate increase cases, Howard Burns and G. Fay Bell, also received \$25,000 for their services -- Dennis received a \$12,000 retainer fee plus a \$25,000 fee for his actual work -- and he said, "I felt I did a third of the work...as much as they did."

Dennis said he kept no record of the actual hours he spent in preparation for the rate hearings and in the hearings themselves because "I have never done that as a country lawyer." But he said he thought the amount he charged for his services was reasonable. He claimed that from August 1972 through August 1973, he spent all of his "professional time" working on the Duke cases. "And I don't have that much professional time," he added. He explained that by professional time he meant the time he could devote to his law practice, as opposed to time spent on legislative matters.

Still Turnipseed persisted, asking Dennis why, if he spent so much time on the Duke

rate cases, he hadn't participated more in the actual questioning of witnesses. The protestants' counsel boomed, "What did you do the rest of the time you were in the hearings?" Dennis, angered, responded, "More than you're doing here!"

Former Gov. Robert E. McNair was scheduled to take the witness stand Friday morning (after Osceola press time). The protestants' questioning will likely be aimed at finding how much work McNair performed for the \$37,011 he received in 1973 from Duke Power.

So far, it appears that Duke has a good chance of getting its rate increase approved. The protestants haven't yet been able to document any of the instances of conflicts of interest or common law bribery that have been implied throughout the hearings. Furthermore, it might not be wise to anger a power company during the heat of the summer, when energy consumption peaks. But the hearings may continue for another week or so, according to one estimate, and a lot could happen in that time.

Cheap Shots

(continued from page three)

Engineers, which would make it easier to get that application approved.

To borrow a phrase from a charitable organization, "If you don't do it, it won't get done."

Foot-in-mouth

The Osceola Foot-in-Mouth Disease Award goes this week to that great and distinguished American from Spartanburg, Jesse Cooksey, who is fast becoming the John Bolt Culbertson of the Republican Party when it comes to quotability.

Cooksey, who as far as we know has never referred to himself as a "double-dipped Republican," sounded off when asked if he thought James R. Mann, South Carolina's Fourth District Congressman, would be

ousted by voters in November for voting for the first two articles of impeachment against the President last weekend.

Cooksey waxed outrageous at the thought, declaring the Judiciary Committee a "kangaroo court" and saying that Mann was as good as dead politically, even though the Democratic Congressman won by easy margins in the past. "The whole crowd should go to jail," Cooksey guessed, "This is the worst thing that has ever happened to this country, and they (the Judiciary Committee) should be impeached, not the President."

The next day, however, Republican Congressmen Floyd Spence and Ed Young said Cooksey was off base and that

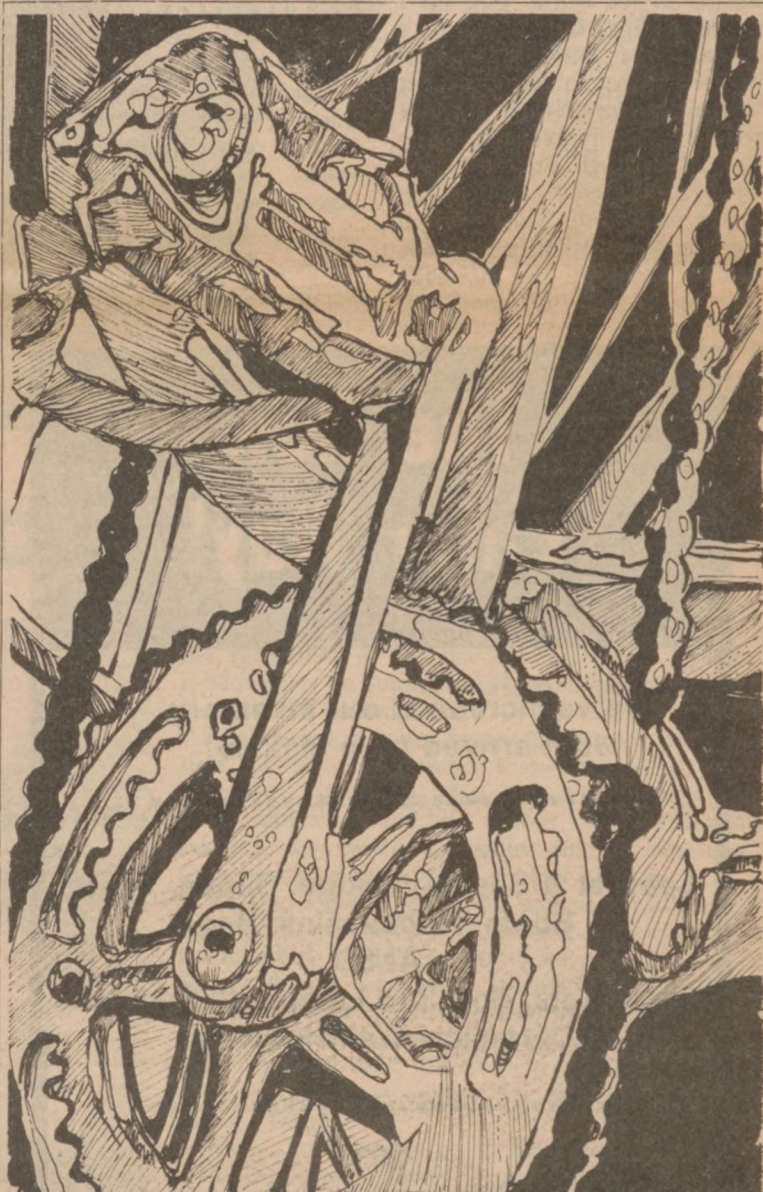
Mann was right for supporting impeachment if he felt the evidence warranted such action. Young described Mann as "a fine fellow."

Later in the week even party gubernatorial nominee Jim Edwards took exception to Cooksey's remarks.

Meanwhile, back at Mann's Greenville office, *The Charlotte Observer* reported telephone calls and letters have actually been running favorably for Mann. One caller did warn, however, that "the Russians are simply sitting back and waiting for Congress to impeach the President. Russian leaders have said that in 1975 they expect to take over the United States without firing a shot. If President Nixon is impeached, the country will be taken over by Russia or China."



Congressman James Mann



Confused?
You pedal them.
We fix them.
 The **CYCLIST** inc

911 Sumter Street
 253-3625

200 Meeting Street
 254-5331

Sweetwater Jct. WATERBEDS



- ★ Sultan's Cushions
- ★ Bean Bags
- ★ Bedroom Sets
- ★ Sheets & Spreads

★POOFS

950 Harden Street
 Across From Sears
 254-2376

Books

'Working' — the obscenity of our time?

WORKING
by Studs Terkel
589 pages

On a recent episode of *The Tomorrow Show*, Studs Terkel, true to his calling, ended up listening more than talking; his mere quiet concentrated presence encouraged only the best in the perpetual worst of host Tom Snyder. Terkel is imbued with a delicate eloquence born of a superior gift for attentiveness and it seems natural to write with an evocative lead about his new book fully entitled *Working (People Talk About What They Do All Day And How They Feel About What They Do)*.

I recommended *Working* to myself to quench a thirst for blue collar *bon mots*. Working at labor, construction and factory jobs, I had effected a sort of primal "actor's" empathy for certain men and women which I came to regard as characters. I imitated their manner for friends, perfected a repertoire of their rye observations, tried, in essence, to duplicate a sense of how they looked at the world. But was I condescending? Is "primal actor's empathy" a heavy phrase to excuse a batch of vulgar mimes that hid an indifference to those who live, as Terkel puts it, "a Monday through Friday sort of dying?" Candid self-scrutiny makes me say no. A bon mot on the job was a splinter of proof that the man who had uttered it was more than a robot. My

imitative impulses being rough and uncritical I was pleased to find *Working* help iron them out. By offering a Sunday School lesson in social psychology, Terkel has embellished with meaning the humanistic platitude that "Hearts are beating on the assembly line."

The most remarkable thing: How could any one man with a tape recorder have elicited hundreds of such open responses from such a wide variety of people? The answer is that Terkel is the master interviewer who has not conducted interviews in any formal sense at all. Feigning with complete candor the tape machine's neutrality, Terkel has listened and gently prodded and allowed his speakers to distill themselves as characters. The result is an incredible collection of monologues. The effect is that of a modest, noble idea with the egalitarian audacity of a Gallup Poll stretching itself into a significant American documentary drama.

Terkel has divided the monologues into sections according to common themes like beauracracy, sports, counter-culture, etc. and the title of each monologue (interview) is the name of its speaker. Dolores Dante (waitress), Dave Bender (factory owner), Ruth Lindstrom (baby nurse), Ken Brown (executive), are names invoked

against the social security number. (You can almost hear a pompous commercial voice-over

saying: "All over the country people like these are standing up and being counted.") But at the start of his introduction, with more than a hint of nostalgia, Terkel takes these names off the registers of the IRS and places them on little country tombstones. "Perhaps immortality, too, is part of the quest," he writes. "To be remembered was the wish spoken and unspoken of the heroes and heroines of this book." Names on tombstones? Seen for a moment as a piece of dramatic literature, *Working* might be compared for the sake of perspective with Edgar Lee Masters' famous *Spoon River Anthology*, a collection of prose-poem monologues also titled with the names of the respective speakers all of whom speak their bitter or affecting peace from beyond the grave in an archetypal small town.

Spoon River and *Working* are dramatic exposes. (*Spoon River* describes the molten lava of bitterness beneath conventional small town piety). *Working* has

documented from the inside what writers like Lewis Mumford have warned from without: the violence that industrial technology and beauracratic relations do to the inner man. Certainly the book is optimistically spotted with those inspirational souls who talk about the weather because they care about the weather. Sure, there is Gary Bryner, president of the Lordstown Local UAW, who finds a mission in defending the right of his "woodstock" workingmen, up against a General Motors time study, to "take a smoke and bull-shit." There is Carl Bates the stonemason who knows that he is a superior craftsman. But all tolled (to keep the loose *Spoon River* analogy), *Working* is an anthology of pent up grievances this side of the grave. "America's competitive spirit," says our Protestant Puritan President, "The 'work ethic' of this people is alive and well on Labor Day...." It is? As Terkel himself might put it, the Pharaoh must know that the Gross National Product is too

much a pyramid in the abstract.

Nora Watson (editor) who, like the other *Working* people, has been asked, albeit deviously, to assess her worth, not in terms of introspection or religion, but in terms of what she does all day, sums it up for all too many of the rest of the "cast" when she says at the outset:

"Jobs are not big enough for people. It's not just the assembly line worker whose job is too small for his spirit, you know? A job like mine, if you really put your spirit into it, you would sabotage immediately. You don't dare. So you absent your spirit from it. My mind has been so divorced from my job, except as a source of income, it's really absurd."

Is the obscenity of our time the work we have to do? *Working* raises this large question. It is a huge, tedious, repetitious and often boring book that must be read at leisure with a unique kind on imaginative transaction. But panning for gold has been known to take patience.

--Dan Lackey

Cinema

Milking a formula dry

FOR PETE'S SAKE
at the Palmetto Theatre

For Barbara Streisand's sake, let's hope she doesn't perform in any more movies like this one. "What's Up, Doc" was very funny in its vaudevillean, zany (ooh, how I hate that word) way. "Up the Sandbox," well, it too had some instances of humor, but the rampant fantasy destroyed the realistic foundation upon which humor is based. After all, we laugh at unusual interpretations of things and relationships that exist. We laugh at human foibles. It's difficult to find humor in a totally nonsensical string of situations.

"For Pete's Sake" seems to be a step in Streisand's steady progression toward absurd "comedy" and away from more down-to-earth satire and parody. It's not that actors and filmmakers can't be a little ridiculous at times. But a never-ending barrage of cliched gimmicks such as are used here requires some great acting to counterbalance it. But there is no talent like that in this movie. Sure, it has big names--Streisand, Michael Sarrazin, Estelle Parsons and Molly Picon, etc.--but Sarrazin and Parsons are out of their element doing comedy, Picon's stereotyped elderly moll is rather worn out, and Streisand is in a terrible rut.

Oddly enough, different

directors guided Streisand through her three latest comedy debacles (not considering "The Way We Were" in that category). Peter Bogdanovich deserves at least some of the credit for making "What's Up, Doc" a hilarious film. But "Up the Sandbox" tended to be an exercise in directionless insanity for insanity's sake, and "For Pete's Sake" is an extrapolation of all the worst qualities of the earlier films, especially the overuse of stock devices and dialogue. Moviedom seems to have Streisand pegged as a sure-sell when she portrays a barb-tongued, sarcastic buffoon who somehow manages to make everything turn out alright. But if there was a victim of type-casting, it is Streisand. Why she -- and her producers and directors -- can't see that she has milked the formula dry, I don't know.

"For Pete's Sake" is set in New York (where else?) and is a story about a young married couple who find coping with married life, especially lack of money a problem. Sarrazin (the husband) decided he can get rich by investing in pork bellies, cased on an inside tip he has that the U.S. will complete a deal in that commodity with the Soviet Union. Sound familiar? But he can't raise the necessary \$3,000. She borrows the \$3,000 from a

Mafia-type loan shark, who sends out a hit man after her unwitting husband when she can't pay back the loan on time. To get the Mafiosa off his back, she gets a madam (Picon) to buy her contract in return for, er, hem, services. When she can't make it as a prostitute--cold feet--Streisand is again "rescued" by a couple of sleazy characters who send her bomb-running. Eventually, she ends up delivering cattle--in New York, no less--for a cattle rustling operation.

The cattle are loaded in a motor home for transportation to greener pastures. While Streisand is jockeying the rustling rig around the city, the inevitable happens; the cattle get out and wreak havoc. There is a double chase scene, with Streisand trying to corral the cattle ("You'll never find your way around in Brooklyn," she pleads) and New York's finest chasing after rustler and rustled.

The cattle and Streisand are finally caught after a romp through, among other places, a glassware shop. But hubby by now has become rich from the pork belly speculation and he bails her out and they go riding off into the smog, followed by U-haul trailers loaded with cattle.

Perhaps this movie wouldn't be as tepid as it is if it were not the growing ubiquity of "zany" movies. More successful examples might include "The Groove Tube" and "Blazing Saddles," which capitalize on a parody of American institutions. What makes those two films entertaining and amusing is that they seem to have a motive--to make people laugh at themselves--and they have better comedians in the acting roles. "For Pete's Sake," coming on the tails of two similar Streisand movies, pushes campness and cliché past the point of no return as sales gimmicks.

Bob Thompson

The New
Latin Way!

We've increased our inventory.
Just arrived from Mexico!

Leather & Suede Jackets, Capes, Vests,
Boots, Moccassins, Bags
ALSO
Chess Sets, Rod Iron Lamps, Chandelairs,
Ceramics, Wall Hangings

20%

Velvet Paintings And Handmade
Zuni Turquoise & Silver Jewelry



HOURS
Mon.-Fri. 10-8
Sat. 10-6



The
Latin Way



FREE Delivery
to Hospitals
The Green House

Mon.-Sat. 10-6
Plants & Accessories
2612 Devine St.
256-4474

Politics:

What is it all about?



by Jim Walser

It was about 9:45 Tuesday night and raging party outside the Millwood Avenue campaign headquarters of gubernatorial aspirant Charles P. Ravenel had reached a fever pitch.

Exhausting the land mass in front of the small brick home which has served for the past few months as "state headquarters," the crowd began spilling over into and beyond an adjacent street, into another yard where a rock band (called "Virtue" of all things) had been entertaining for several hours now. The television sets placed around the yard and the porches, which had earlier been the object of so much intense concentration, where largely being ignored. Pug Ravenel was due anytime, and the combination of the crowd, the heat, the band rockin' across the way and the beer had worked nicely to prepare the crowd for the victory speech which would come shortly.

It had already been a full 40 minutes since press secretary Maxie McDuffie had unleashed a tremendous roar with the announcement that "the Associated Press has declared Ravenel the winner!" And the crowd definitely felt it was time for the candidate to make an appearance. "He's about four blocks away watching the returns," McDuffie had informed the crowd. "He's had dinner with his family, and we want to make sure this is official. We don't want to come out with any statements that we're gonna have to take back later."

Some refused to take such explanations for an answer. "Where is he?" one slightly-crooked middle-age woman demanded of a Ravenel worker charged with

(Continued on next page)

Dorn supporters hardy, faithful

by Bob Thompson

If there is one thing which can be said unequivocally about Bryan Dorn's supporters, it is that they don't give up easily. Tuesday night, after Dorn had already conceded the 1974 Democratic gubernatorial nomination to Charles "Pug" Ravenel at the latter's campaign headquarters, there were still hopeful forecasts being tossed about at Dorn's reception in the Carolina Inn.

"All the votes aren't in yet," murmured a gray-haired lady after a television news report showed Ravenel ahead by about a 20 percent margin. Another man whispered hopefully, "Remember what happened last time. When the rural votes all came in, Bryan just about caught him." He referred to the primary election July 16, when Ravenel jumped off to a strong early lead on the basis of urban returns, only to have the margin whittled away as the votes trickled in from the basically conservative rural counties, Dorn's stronghold.

The crowd of Dorn well-wishers in the Carolina Inn ballroom were markedly different from the youthful, exuberant throng at Ravenel headquarters. The Dorn supporters were generally older, smartly dressed, and sedate. Instead of a driving rock band, the only entertainment at Dorn's reception came from television sets placed strategically around the room. And one could hardly call that *entertainment*, considering the ill tidings the broadcasts brought. A bar selling mixed drinks and beer was set up outside the ballroom; it provided perhaps the only solace that night to the downcast people who engaged in subdued socializing seemingly to take their minds off the imminent unpleasanties.

Several members of the vanquished Dorn staff drifted between clusters of people, giving thanks to supporters and in return receiving consoling praise. Dwight Drake, Dorn's young campaign director, showed the strain of a losing and hard-fought campaign, chain-smoking cigarettes and sipping a drink. Lee Ruef of Cook, Roof and Associates, the public relations firm that handled Dorn's campaign, looked equally disconsolate. Crawford Cook, the other half of the Congressman's PR team, wasn't at



the reception; he remained at his office in the Dorn headquarters on Sumter Street, watching the returns come in on the TV screen.

The reception room began filling with people as the time for Dorn's appearance there approached. What had begun as a rather small affair turned into a large one, with Dorn supporters and the various media representatives swelling the crowd to about 300 by the time the Congressman showed up around half past ten.

Whether most of the people present were already aware that Dorn had given a concession speech at Ravenel's headquarters a half hour earlier was not apparent. But if they had not yet openly accepted the fact that their candidate had lost, unexpectedly and by a large margin, the spirit in which they greeted Dorn showed that they had at least inwardly acknowledged defeat. There were no wild cheers but sympathy for the fallen idol showed through clearly.

When Dorn stepped up to the microphone and, giving credit to Ravenel for a "clean, hard-fought campaign," announced he would give full support to the Democratic victor, more than a few onlookers protested. "No, no, no!" cried several people; others showed their distaste for Ravenel by shouting, "Right on, Edwards!"

But if Dorn wasn't altogether ethical and friendly to his opponent during the campaign, he was more than gracious as a loser Tuesday. Dorn looked weary, as could be expected, but he was smiling throughout the address and he showed no signs of bitterness. Gov. John C. West had accompanied Dorn to the hotel, and he stepped up to the podium after the Congressman had finished and praised Dorn for his statesmanship and service to South Carolina.

It would have been hard not to feel sympathy for many of the people who had come to greet Dorn, if only because they showed such implicit faith in their candidate and they had been let down. As Dorn thanked all those present for their support and their faith, one gnarled, elderly woman said softly to herself "You don't have to say that, Bryan...."

A political fight to the finish...



The loser's side



Photos by Bob Thompson

(continued from page seven)

the unwholesome task of keeping people out of the inner sanctums of the headquarters. Inside the members of the press were huddled around telephones performing their usual rites. Other office help continued to take requests from volunteers from around the state. "Dammit, I got him some votes he would have gotten otherwise, and I want to see now," continued the Ravenel enthusiast.

Outside things were beginning to get a little rough as the chants of "We Want P. Dorn" were drowned by people yelling things like "You gotta move off of these steps, now, somebody's gonna get killed." Lights were flashing everywhere as the television cameramen from three states unloaded their Eyewitness Cameras and readied for war.

At almost 10 o'clock it became obvious why the wait had been necessary. Slipping quietly in the back driveway -- completely unnoticed by the crowd out front -- came El Dorado carrying the enemy -- Bryan Dorn, his wife Millie, and several campaign staff members. Dorn extricated himself from the car, looking quite composed, and a little less possessed than the past few days when he traveled the state to warn of such evil as Madison Avenue, Wall Street, the Mafia and Pug Ravenel. Millie looked a little shocked as she did later during an appearance on WIS-TV, and just a little bit like she was that it was over.

No sooner had Dorn arrived than across the dimly-lit backyard came Ravenel, campaign adviser Marvin Churnoff, object of much of Dorn's scorn for several weeks, but now already equipped with a handshake for the vanquished opponent. "You ran a great campaign," Dorn told him. "And you just beat us..."

Churnoff led Dorn into the back door of the Ravenel headquarters, still unnoticed by the crowd out front. But a few seconds later squealing Ravenel staffers came pouring into the front rooms, flush with the knowledge that it was now "official." Ravenel looked up and all of a sudden there was Bryan Dorn right beside me," one confidant as he jumped up and down hysterically. "I couldn't believe my eyes, I still can't believe it..."

South Carolinians -- both those who supported him and those who opposed him -- might be having a difficult time believing what has happened politically in the state over the past several weeks, but to Bryan Dorn, things are going pretty much as predicted. It's just another in the series of "extraordinary opportunities that have characterized my life," as Ravenel likes to say.

Speaking to an Osceola interviewer last March, Ravenel surmised that "I only got 34 percent of the vote" to make it to the runoff (exactly what he received in the primary on July 16) and that if he couldn't make it to the runoff he would have established enough momentum to win. And that's the way it worked out.

There was never really any doubt in Ravenel's mind four months ago about the race would eventually involve him. He naturally never said so publicly, but he knew that Earle Morris was an extremely strong opponent, beset by money-raising problems, "betrayed" by the Democratic Establishment and haunted by personal problems, and tied to the rather low-key accomplishments of the West Administration. "I think I can beat Morris," Ravenel said in an off-the-record conversation last March. "Dorn will be tougher but he's beatable."

Still Ravenel maintained that Dorn could be beaten simply because he was not an incumbent leader, and elected officials know, Ravenel said last March, talking with Louis Harris, the pollster, he was telling me about the results of the election, getting showing that everywhere, people were disillusioned with incumbents, mo-

ping people
n out of the
rters. Inside,
uddled over
al rites, and
ake returns
d the state.
he wouldn't
nt to see him
thusiast.

came obvious
ssary. Slipping
-- completely
front -- came an
emy -- Bryan
veral campaign
d himself from
osed, and a lot
few days when
of such evils as
the Mafia and
little shocked,
appearance on
like she was glad

ved than across
came Ravenel
Churnoff, the
corn for several
quipped with a
shed opponent.
Dorn told him.

he back door of
still unnoticed
at a few seconds
ers came pouring
lush with the
w "official." "I
dden there was
" one confessed,
hysterically. "I
till can't believe

th those who
o opposed him
time believing
ly in the state
s, but to Pug
retty much as
n the series of
s that have
avenel likes to

interviewer in
t "I only need
make it to a
ceived in the
at if he could
would have
im to win it.
out.
any doubt in
ago about who
volve. Though
lically, he felt
tremely weak
ising problems,
Establishment,
ems, as well as
complishment
I think we can
said in an
last March.
beatable."
at Dorn could
he was an
official. "You
larch, "I was
pollster, and
results they are
re, people are
, moreso than



The winner's circle



Photos by Fritz Wagner

at anytime in our history. And I told him 'sure, but this is South Carolina where people generally trust their elected officials.' And he said that the disillusionment is here, too, maybe to a lesser degree, but it's here."

So Pug Ravenel knew exactly what was going on, both in political circles and in the minds of the voters, when he started his "possible dream" in motion only about five months ago.

Almost as amazing as the fact that he recognized the mood of the voters so accurately was his ability to organize an effective campaign staff who learned South Carolina politics quickly. One of the first things they learned, of course, was how disorganized everyone else was, and it served to whet their appetite.

And when the Dorn campaign became desperate and dirty during the last two-week runoff, Ravenel reacted like, of all things, a pro. With Dorn's staff hinting at Mafia control of the state under Ravenel, stacking crowds with hecklers and passing out erroneous literature about Ravenel's residency within the state, the possibility

existed that Ravenel would be tempted to strike back hard. But, realizing that how it would look later, he simply said Dorn was not acting like a statesman.

"The issue in this campaign," bellowed Dorn on a four-minute CBS News spot one night, "is whether South Carolinians are ready to be hoodwinked, bamboozled, and humbugged by slick Madison Avenue Public Relations firms or whether we're gonna elect one of our own." Obviously, the people chose.

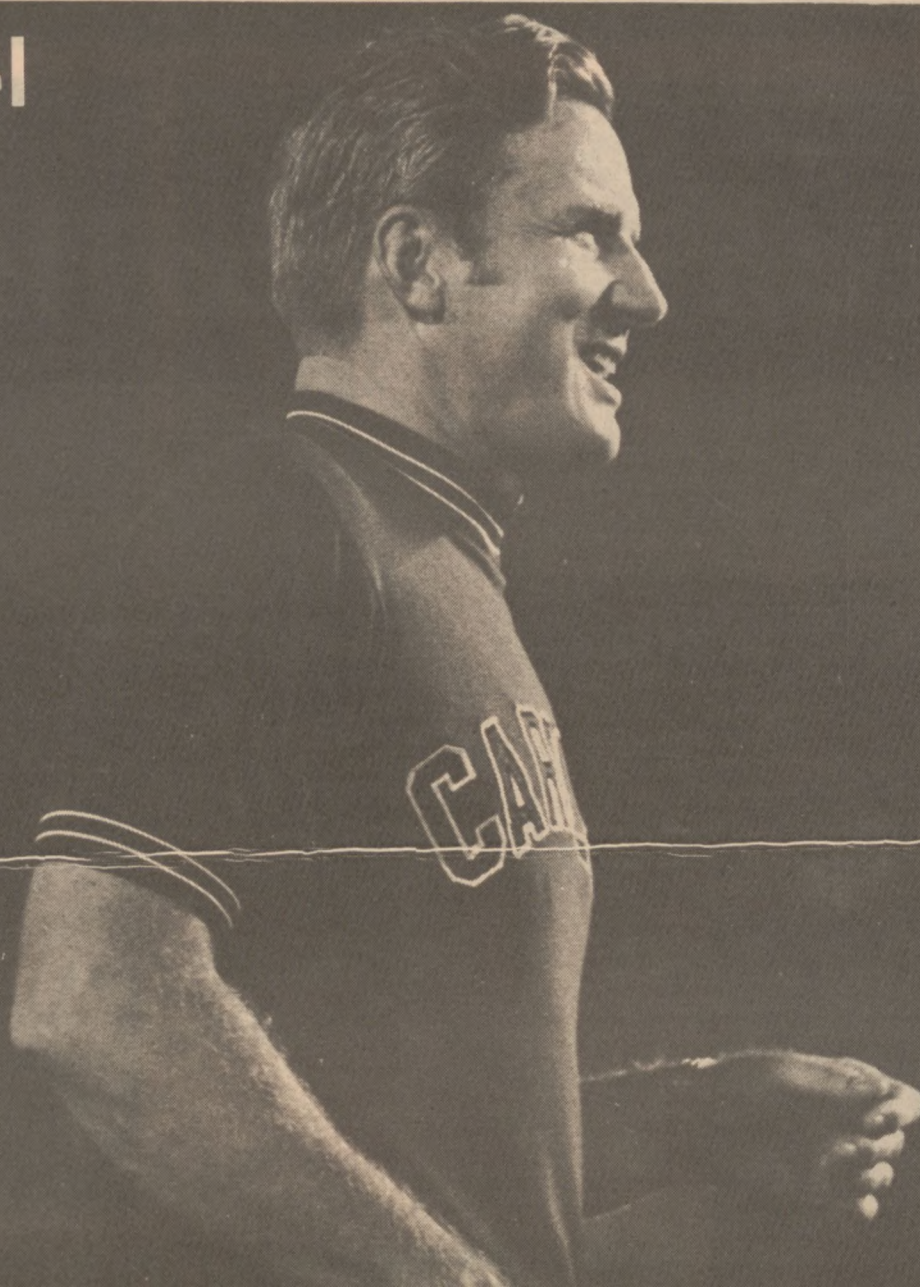
Perhaps the best Ravenel public encounter of the campaign came in a question and answer "People's Forum" Monday night at the University of South Carolina. A packed house of students, dotted with older folks, filled the seats, the aisles, the stage and the halls next to the Currell College meeting room, space where Ravenel could be heard but not seen.

It was an atmosphere that a former Harvard quarterback must have loved. Ravenel opted for a short speech filled with

quotes from John Fowles, Archibald MacLeish and Robert Louis Stevenson and the question and answer session ranged from queries about Rembert Dennis to one's about Ravenel's astrological sign (he's Aquarius) and it's likely effect on his administration.

The atmosphere also allowed Ravenel to do some pre-election self-analysis and public confession. "I was going through a time in my life, where I had stopped being what I wanted to be. I'm 36 years old and I've reached a point that many of you will reach later or have already reached where you aren't doing what you want to. I can't go back to being an investment banker. That's why tomorrow's election is so important to me. Stevenson said that a man is a success who leaves the world a better place than he found it. That's part of the reason we're in this campaign, a big part. It is said that happiness is the full use of one's creative power in the pursuit of excellence, and that's what I believe. It's fundamental to this campaign."

Paul Dietzel Interview, Part II



Interviewed by Robert McMillan

Osceola: Coach Dietzel, you start off your schedule this year with Georgia Tech at Grant Field in Atlanta only five days after they have played Notre Dame on national television. How do you see the game?

Dietzel: I thought that (the scheduling) was wonderful. I'm so pleased a fine southern school is going to represent the South on national television on Monday night. We are just tickled to death. I called them and told them how nice I thought that was. They didn't share my enthusiasm. Now the athletic director thought it was a great idea. The coach (Pepper Rogers) didn't think it was worth a nickel. You know why they are doing it... there's about a quarter of a million dollars involved and that's a pretty good incentive. However, I think that it will be hard for them. Well, let's put it this way ... if you are going to play Notre Dame on national television, then you aren't going to wait for anyone. You're going to get ready for that game, no other one. It's his opening game and Pepper will be ready. He'll be doing cartwheels on the field. You know Pepper Rogers is a real showman anyway. And I'm sure that Tech will be primed. They have some talent. Tech looked better this spring than ever before. They have a good football team, and they will give Notre Dame a good game. Fortunately for us we will get a chance to look at them. The fact that we are playing on Saturday night is for them. They wanted to move the game to Saturday night (from Saturday afternoon) to give themselves a little more time to prepare.

Osceola: The fact that it is a night game will help them, too, won't it?

Dietzel: That's true. Frankly, this is one time when playing a night game will probably hurt us. We can play in the day time and if we get tired we have enough depth in key spots. Who is going to get the most tired? Your linemen get tired but those running backs get worn out. If you have good enough backs that you can play fresh ones the whole game then you are in good shape. And we do have them. So frankly this wasn't the year that it would help us to play at night (as Dietzel has often preferred). But from the standpoint of your fans, it's ridiculous to make people go sit in that blazing sun at two o'clock.

There is nothing hotter than that Astroturf at Grant Field. So I was anxious to go ahead and move it. And that will be a really tough ball game...

Osceola: After Tech comes Duke -- they have 48 lettermen returning and a good coach in Mike McGee. They will be after you...

Dietzel: Duke is always after us. They play super good against us every time we play. I don't know why but Duke plays extremely well against USC. One thing you don't want to do is play Duke early in the year. The first two or three games they will beat your brains out. Now late in the year they will get run down, have a few injuries because they don't have as much depth as, say, Tech. But early in the year they will be good. We have them at a very tough time. I believe that it will be one of our toughest games we'll face all year. It will be the best Duke team in the last five years.

Osceola: The next week you play Georgia...

Dietzel: It really should be against the law to play anyone as big as they are. They say they're the biggest football team in America this year. And I believe it. When they say they are they must be because they are always huge. But this year they are humongous.

Osceola: Some of the pre-season polls pick them in the Top Fifteen because of those 6-8, 280-pound linemen.

Dietzel: I hope that Georgia doesn't get real good at quarterback before we play them. Because they have recruited a few good ones. Especially that boy from Atlanta (Anthony Flannagan, and Ralphie Page, junior backup from last year).

Osceola: Houston is next, at home. What do you think?

Dietzel: Houston says they have another quarterback as good as D.C. Nobles. I want to see him. How good they will be depends on their quarterback. They will trot out as good a football team as you will ever want to see. Great looking backs. You can't even tell which backs are hurting you. There is no differentiation because they are all good-looking runners. Houston will be as good a football team as our football fans have ever seen.

Osceola: What are you going to do with Georgia and Houston back-to-back?

They have those tremendous linemen who will beat you to death and both have a hundred guys on the bench. Won't USC get beat to death?

Dietzel: They can beat you to death...line up and knock you right out of the stadium. You have to sink your teeth in and hold on for dear life. I don't know if you can stop teams as strong as they are, but then again they have to stop you.

Osceola: Is that what you are looking to -- putting a lot of points on the board.

Dietzel: I don't know anyone except Auburn who has ever stopped Houston. We slowed them down a little bit last year and they got 27 (points). So I guess we had better score.

Osceola: Next week VPI. How do you see it? As sort of a breather?

Dietzel: The people in Blacksburg say they had a fine-looking spring. They have switched to the Veer and they have some good running backs. How we fare is up to the quarterback. Quarterback is so important in the Veer. He is handling the ball so much. So a lot of how we fare has to do with the quarterback. Everyone has changed to the Veer. It's a new ball game now. Two years ago you saw it one time. Last year, we saw it half the time. This year everyone has changed to it. Next game is Ole Miss. If you haven't been to Oxford, Mississippi for an afternoon, you ought to try it.

Osceola: I plan on it. How tough will they be?

Dietzel: It will be an interesting afternoon. I promise you it will be interesting.

Osceola: Next game is North Carolina, after a long lay-off. You've got their number don't you coach? (Dietzel has won every game since arriving at USC.)

Dietzel: We are delighted to have them back on the schedule. I just hope we keep their number. That's the main thing, to keep their number and not let up. Then we have N.C. State. They will be as good as any football team we have seen play in the last three or four years.

Osceola: You are going to be after them after last year?

Dietzel: We were after them last year. These are some people getting after doesn't do a whole lot of good. It's like getting after a wild cat. Once you get

ahold of him you don't know what to do with him. We got after N.C. State last year but it didn't do much good. Next is Appalachian State. They have been getting a little bit better everytime we play them. Then Wake Forest -- I tell you, I don't think anyone knows what they are going to do. Not even themselves.

Osceola: Then Clemson...

Dietzel: We had our hands full with them last year and we will have our hands full this year.

Osceola: Red Parker did a super job recruiting for them this year. I think the Greensboro News called it the best recruiting year ever in the Atlantic Coast Conference.

Dietzel: He did a very fine job. They amazed some people with the players they signed. It was amazing. I couldn't figure out how they did so well. Fact is they almost got ole' Moses Malone. Almost brought him and that surprised a lot of folks. You know we are going to find out an awful lot about our football team in the first four games.

Osceola: What would you say would be a successful year for Carolina this year?

Dietzel: 11-0. We shoot for it every year. If you don't go for it you will never get it. Why would you possibly go for anything else? We want this year to have the finest season in the history of the school. That was our goal last year. We equaled the best season Carolina has ever had last year.

Osceola: About the coaching staff. How much is it going to hurt to lose a man like Lamar Leachman (head defensive coach) as late as you did (after spring practice). Can Sam Mitchell come in and do the job?

Dietzel: Obviously that is not the way you want things done. But when you have a wild rascal like Lamar, there is no holding him back. Lamar is a real charger. He wanted into professional football. He wanted into the WFL. We were lucky to get Sam Mitchell. We play the forty defense whereas our opponents play the fifty. Auburn was one of the few schools which does play forty and we needed a man who could step in and coach it. I didn't want to change defenses because our players are just now getting to understand it and to change it at this late

date. Also, our opponents are not used to playing against the forty defense and can't prepare against it as well. We were lucky to get Sam. He has been at Auburn for seven years and felt like he needed a change.

Osceola: Auburn has been noted for its defense under Shug Jordan. How did you get a man like Sam Mitchell from him?

Dietzel: As I say, Sam decided he needed a change. He wanted to work for more than just one man. I'm just happy we got him. I think everything will work out fine.

Osceola: Well, Coach Dietzel this is your ninth season and some of the newspaper people -- Herman Helms of The State have given you a hard time in the last couple of years. Do you think that this year you'll have the stuff to quiet them up?

Dietzel: I don't think they were right last year. I don't think Herman was right last year. If you read the paper you would think we had a terrible season. After the smoke all cleared up it came out we lost four games.

Osceola: And those were to bowl teams, three of which won their bowls...

Dietzel: That's true and three of the losses were close. For example there was a tremendous hue and cry from one source (Helms) after losing to Miami of Ohio. As it turns out Miami of Ohio was a pretty good football team (undefeated). I don't really plan my life for the joy of one newspaperman. To me your major critic is yourself. I am never satisfied until I do what I feel I should do. Frankly if you start working toward your critics then you are really in serious trouble. After some of Herman's caustic criticisms I got a letter from a good friend of mine who is a newspaperman. He told me, "You must adopt the attitude of Helen Hayes. She never would read the reviews. Helen felt if she did she would start playing to her critics. If someone says how great you are, then pretty soon you become complacent. If they say what you are doing wrong you catch yourself doing what they want." He concluded by saying, "The ones patting you on the back can't help you and the ones putting a knife in your back can't hurt you, so ignore them." And I think this is the truth. You have to make certain you are improving. You are going to lose some skirmishes but if you are winning the war, that's fine. If you win a couple of great battles but lose the war then you are in the wrong spot. I never have felt that we

were not improving here. Basically we did not have a winning tradition here at USC. And we did not have good facilities. You can't buy a winning tradition, but you have to do something to get athletes to want to come to your school. If that something is facilities, then we had to have something to catch their eye. It took us a while to do it but we did. We have great facilities. They are super. When prospects come now they are impressed. When a kid from the north comes down they see that big stadium and crowd and they are duly impressed. This is a difference and because of this I think we can hold our own recruiting wise with anyone as long as they don't cheat. And if they cheat I'm going to turn them in. We don't cheat and I don't believe in having anyone else cheat. It would be kind of stupid to let them do it and get away with it. Now if we hear a rumor, I'm not going to pay any attention to that. But I'm not going to let someone slide into South Carolina and buy an athlete and let him become a star at our expense.

Osceola: Then you feel that with the facilities that you now have, you will be able to compete and win?

Dietzel: I really feel that our fans have been very, very patient. They have been great. We really do have fine fans. They deserve to have a fine football team. We have never given them the kind of football team they should have. We got close one time but a very unfortunate set of circumstances wiped us out. We have the potential to have the best football team we have ever had. One major reason is because our players believe we can win. This is one thing that you have to do. You have to turn that corner with the athletes. They went through a season last year where they got sick and tired of listening to the critics. And yet they kept their heads and kept at it and as it turned out we came within an ace -- just an ace of going to a major bowl. It is a tragedy that we didn't. But it whetted their appetite. Our kids have a great attitude. Their attitude is super. They have worked like a bunch of demons. We are going to have a fine football team. Our aim is to have the best football team USC ever had. And I believe we will do it. To have a great season you have to have some luck. But have to have even more some winner-type athletes. And we have some. You can take one great player, some real good ones and a lot of average ones and have a pretty good football team.



Grantz

Osceola: Well you have the great player in Jeff Grantz...

Dietzel: Jeff Grantz is a great football player and we have some pretty good ones to go with him. I would say he has a real shot at winning the Heisman Trophy. He is capable of it. Jeff is a fine student, good baseball player, great leader, the kids love him. You know the players are not stupid. They are around him all the time. Funny thing they keep calling him the star of the baseball team. I mean here is a guy coming over from the football squad. The baseball players don't resent it. He is probably the most popular player on the squad. There is something you have to have to make the players accept the fact you are a star. Jeff has the knack of being one of the best.

Osceola: How good is he in relation to your best players -- Billy Cannon (at LSU), or a Dickie Harris?

Dietzel: He is one of the most exciting athletes I've been around in a long time. By far the best athlete I've had at quarterback. He is so good it's ridiculous. One of the most exciting plays we have is when he fumbles the center/quarterback exchange. Our staff figured out one time that he fumbled the exchange 38 times and averaged eight yards per carry on them...

Osceola: I've noticed that...

Dietzel: It's ridiculous. I think it is terrible that as a coach you don't care if he drops the ball. Jeff has such quick hands he reaches down and picks up that ball so quickly that you don't realize he has dropped the ball. He has done things that

are unreal. I've seen him play baseball when he will run down ground balls and make the play where most college infielders couldn't even touch the ball. He's not a smart aleck, cocky kid but Jeff is one of the most confident people I've seen around. There isn't any doubt about it, we are going to win. The team he is on is going to win. It never enters his mind to think about losing. He is a hell of a competitor. The only reason we got him is his daddy is a coach and athletic director, because the pros (baseball) were willing to pay him \$100,000 to play. His dad talked him into not doing it.

Osceola: What would you do with the new NCAA rules if Jeff decided to turn pro in baseball after next season. Would you still play him?

Dietzel: You're darn right I would if it happened that way. You know that's one of the reasons I feel as confident as I do. Your football team is broken down into your skill positions. It is great to have those great big tough linemen. They are wonderful to have. But if you've got some super guys in those skill positions -- your running backs, quarterbacks and receivers. That is a real big plus. If you get great players in your skill positions then you can score. If you have Jeff Grantz you can score. On paper you can draw a diagram that shows how you can stop every play in the Veer offense. This guy tackles the dive man, another the quarterback and another the itch. There is only one fallacy -- the guy who is supposed to tackle Jeff Grantz, one on one in the open field cannot do it. You've got to have two guys to tackle Grantz. LSU had someone on him all the time. They couldn't believe that someone could run up and down the field against LSU's defensive football team. That's why they hired Jerry Stovall (a former USC coach) to go and install the Veer for them. The biggest plus for us is we don't have to play him the whole way until he gets tired. We can alternate him with Ron Bass and by the time he gets in there he is so mad.... He is really wild and riled up. If you can keep him fresh. You know against Clemson we ran him to death. Clemson thought he was good. But they didn't see him well. He was limping. Wait till they see him at full speed. Jeff Grantz is the player who can make the difference. If you have Jeff Grantz you are going to win football games. I believe that South Carolina this year will win football games. I sincerely believe that.

A New World of S.C. Underwater!

Palmetto Divers
Now Enrolling Students

Course includes all equipment.
Taught by professional instructors.

2 Locations
NOW OPEN FULL-TIME

Columbia
5541 Shakespeare Rd.
754-6253

Myrtle Beach
Highway 501
448-2832

Air-Equipment
Tours-Advanced Instruction

Palmetto Divers

DUNKER'S BAIT & TACKLE



Mitchell \$15⁹⁵
300 Reels

Remington \$179⁹⁵
1100 Shotguns

100
Crickets 90^c



QUALITY—QUANTITY

7235 PARKLANE RD.
IN DENTSVILLE

"The Man Who Does Not Read
Is No Better Off Than
The Man Who Cannot"

**Capitol
Newsstand**

1206 Main Street

and

**Hampton
Street
Newsstand**

1220 Hampton Street

Music

Veterans striking out in a new vein

ERIC CLAPTON
"461 Ocean Boulevard"
RSC Records (SC 4801)

BAD COMPANY
Swan Song (SS8401)

One characteristic that seemingly attaches to long-awaited releases by major recording artists is that regardless of the quality of the albums produced, they never quite achieve anticipated preconceived expectations. Considering the god-like adoration accorded Eric Clapton and the super-star nucleus of Bad Company and the accompanying reputations founded on performing excellence, these expectations are understandable. *461 Ocean Boulevard* and the Bad Company album are competent releases, in the sense of what is expected of major talents, but at times disappointing in terms of unrealized potential.

Bad Company, composed of ex-Free members Paul Rodgers and Simon Kirke, Mick Ralphs (formerly of Mott the Hoople), and Boz Burrell, not only makes its debut as a recording group, but has the further distinction of being the initial release on Led Zeppelin's new Swan Song label. Rodgers' abilities as a vocalist have long been praised by contemporaries and he was reportedly the first choice of Deep Purple to replace departed Ian Gillan as lead vocalist. He instead opted to form Bad Company and together with guitarist Mick Ralphs has created a formidable one-two punch. The prominence which Mott the Hoople now enjoys was considerably abetted by Ralphs' guitar virtuosity and song-writing

abilities and his leaving the group just as they were emerging from oblivion indicates an attempt to break away from a long established mold in search of additional creative avenues, rather than continue in a personally unsatisfying but commercially successful situation. The same is equally applicable to Rodgers and his abandonment of Free for new environs.

The crystal clarity of Rodgers' singing is a sharp contrast to the mumbling rasping styles of many of today's vocalists. This distinctive ability, intertwined with Ralphs' plaintive but functional guitar mastery, combine effectively on many cuts on the album. Illustrative of this are "Can't Get Enough," and "Rock Steady." In both, Rodgers' vocals at first occupy sole attention with Ralphs' steady guitar rocking in the background; then Ralphs asserts himself, not be reckless blasting, but by moving to the fore with the imaginative precision denoting class and professionalism. Ralphs never attempts to overplay; his featured spots are relatively concise and refreshing in that he doesn't seem to be affected by the "fastest guitar in the...."

Comparisons with Free are generally unwarranted, but on "Movin' On," written by Ralphs, comparisons might be in order. Like the two numbers just mentioned, it is (for lack of a better term) a "controlled" hard rock number mixing a good, strong, driving tempo with an element of restraint. A Ralphs guitar break affords the highlight.

Resurrected from Mott the Hoople's *All the Young Dudes* album is "Ready for Love." Being a Mott fanatic, it pains me to say



Clapton

that the rendition found here is superior. Enough said. These four songs comprise the better half of the album; of lesser quality are "Don't Let Me Down" with its gospel sound, the bluesy "The Way I Choose," and "Seagull," which sounds as if it escaped from a Neil Diamond movie score. The title cut telling of the meandering of a badlands misfit also falls short and is generally "bad company" for the rest of the album.

Emerging from the shadows of a self-imposed exile of three

years, Eric Clapton, who pioneered new musical directions with The Yardbirds and Cream, has assembled a new aggregation of musicians and returned to the recording studio to attempt to revitalize long dormant and unused talents. During this three year period Clapton rarely made public appearances (exceptions are the Rainbow Concert and the Bangla Desh Benefit) and his musical work was nonexistent. The only indication of his presence in the music business was the intermittent repackaging

of his material by Polydor Records *Eric Clapton at His Best* and *Clapton*.

Following the disbandment of Cream in 1969, Clapton seemingly could not choose the musical course he wanted to pursue. His misadventure with the media-made super-group Blind Faith led him to seek anonymity with Delaney and Bonnie as a sideman (Delaney and Bonnie on Tour with Eric Clapton). In 1970, his solo album *Eric Clapton* was released with the assistance of the D&B entourage and later that year Derek and the Dominos were formed, featuring Clapton, Duane Allman and Bobby Whitlock. The *Layla* album which resulted from

this collaboration is regarded as a classic in many quarters. Then the disappearance.

This spring, Clapton returned to the site of his Derek and the Dominos recording session, Criteria recording studios in Miami, Florida, to record *461 Ocean Boulevard* (named for the street address of the house he inhabited during the session). In assembling his new band, Clapton called on former Domino bassist Carl Radle, several of his Tulsa friends, and Yvonne Elliman of the "Jesus Christ Superstar" Broadway play and film.

461 Ocean Boulevard finds Clapton's music in a gentler, laid-back mood. The vocals are less forceful than evidenced on his previous work and the guitar playing structurally simpler. The opening number, "Motherless Child," features Clapton on guitar and if he has lost any of his expertise due to the layoff it is difficult to discern. The instrumental side clearly outdistances the vocal as Clapton's voice sounds weak and distant. "Give Me Strength," one of two Clapton originals on the album, is in the "Presence of the Lord" religious vein. The line "Lord give me strength to carry on" apparently refers to his effort to end his addiction to heroin. Use of the dobro guitar adds an effective touch.

Johnny Otis' oft-recorded "Willie and the Hand-Jive" provides a low point. The tempo which Clapton utilizes in his arrangement is much too slow paced and as a result the song drags. "Get Ready" features a duet by Ms. Elliman and Clapton, as does the single from the album, "I Shot the Sheriff." Elmore James is represented by "I Can't Hold Out," in which Clapton's blues orientation is reflected.

"Please Be With Me" and "Let It Grow" indicate the mood Clapton has adopted on *461 Ocean Boulevard*. Both are melodic love songs successfully employing Clapton's gentle vocals and Elliman's backing harmonies. "Steady Rollin' Man" by Robert Johnson, author of one of Cream's better songs, "Crossroads," and "Mainline Florida" conclude the album in a rollicking fashion with Clapton using a biting guitar and signs of a rejuvenated singing voice.

Two good albums, both falling a little short of expectations, but both interesting and enjoyable recordings with a promise that better things are yet to come.

-- Tim Driggers

Young Divorcees & Separatees...

Wouldn't it be nice if you had someplace to go:

Where you knew you would meet other divorcees and separatees ONLY!

Where you knew the others were all LOCAL people between the ages of 21 and 39!

Where you could eat, drink, dance and make merry -- and never pay more than 10% over actual cost for your food and drink!

And wouldn't it be nice to do things with people of your own kind -- at an affordable price? Imagine...

A Sunday afternoon cookout at the lake.

An ocean liner cruise to the Bahamas.

A weekend of skiing in Colorado.

A deep-sea fishing trip out of Charleston.

And wouldn't you like to know of many places right here in Columbia where you could go and enjoy big discounts?

Well, you only live once, so don't pass it up!

If you're a divorcee or separatee between the ages of 21- 39, and you're sincerely interested, write us today for more details:

2030 Club of Columbia
P.O. Box 11424 Columbia, S.C. 29211

Three Movies!

'Case of the Smiling Stiff'

'While the Cat's Away'

'Foricon'

Special Discount to U.S.C. Students With Date

Shows Continuous From 1:00 P.M. Daily
Box office opens at 12:30

Thursday of Each Week is LADIES DAY
Ladies FREE with Gentlemen

Rated "X"

779-3039

Now Playing at Columbia's Original Adult Theatre



Three artists in search of an environment

THREE PAINTERS at the Columbia Museum

The work of three USC graduate painters - students of Derek Southall - is now on display at the Columbia Art Museum through August 10. Gloria Boles, Leo Hansberry and John McGorty have provided a collective showing which includes huge free-hanging mixed media and acrylic canvases, smaller framed acrylic canvases, and a number of serigraphs and drawings.

The works are non-representational paintings, many of which are color field in orientation and susceptible to the happening-like label *environments*. In these paint environments the figure-ground relationships are intentionally left ambiguous. The pictures are fields within fields within fields of color, light, shadow, depth, shallowness, roughness, smoothness and configurations that hover between Eastern calligraphy and Western graffiti. They provide the viewer with a "pure landscape of paint" in which he may encounter the work on his own visual terms. The entire show demands a tenacity of observation. The large canvas hangings, in particular, must be seen from up close and afar and in between and they invite touch (which the artists encourage).

The free hanging, mixed media canvases of Leo Hansberry, especially "Pink Lick" and "Heavy White" dominate the Trustees Gallery. Creased, folded, and rough textured, they hang like used pieces of magical sandpaper. The total effect of "Heavy White" provides the viewer with the opportunity to experience the canvas - paradoxically - as an evocation of both concrete terrain and galaxial space.

(Equally interesting is "Pink Lick" a dark, almost black terrain invaded by a figure of near-fluorescent pink (a hue blatantly uncharacteristic of Hansberry's work shown here.)

Although Hansberry's work dominates, his permanent density and somber hues are given a sassy retort by the exuberant and more active "push-broom finger paintings" of John McGorty. The Zebra Moppit series (of which there are three paintings) present the viewer with the residues of definitive large brush actions. Brushing his canvas from end to end, McGorty has allowed his paint to coalesce in interestingly textured eddies, leaving tracks of definitive wide-brushed shapes in the center of the canvas.

Unfortunately, the work of Gloria Boles is nearly lost in the Trustees Gallery space. Her muted, framed pastels stand in too timid contrast to the massive free-hanging canvases of McGorty and Hansberry. In a more intimate environment the small color disruptions in the larger pastel fields might become meaningful. But in "competition" with the larger works, they are lost and Boles' work is relegated to what Lucy R. Lippard called visual Muzak.

The most appealing work of Boles is in the outer corridor which contains the smaller works. Like the larger acrylic canvases, her acrylic and ink drawings are



Leo Hansberry



John McGorty

for the most part lyrical abstractions in muted pastels. Two obvious exceptions to the pervasive soft-color tones of Boles' work are "Blue Arch" and "Blue/Violet" in which her sometimes too-timid approach to

"gentleness" by the use of understated pastels is transcended by a more intensified color structuring.

Hansberry's smaller works, serigraphs and mixed media on paper, are of two main styles: large essentially monochromatic color blocks edged by mesh-like configurations and strong vertical figures exploding through dense, forest-like grounds. Of the second group, "Serigraphs No. 3" is perhaps the strongest: a dense purple overlay on a heavy ground of diverse browns with bold yellow verticals cutting through and expanding the center.

Hansberry's most interesting departure, however, is in the first group with "Screen Drawing No. 1", a mixed media on paper. Using printing ink, pastels, spray paint and pencil, Hansberry has meshed uneven shapes of ochre and orange in a placid field of green and lavender.

Yet the most fascinating of the corridor work is John McGorty's acrylic and oil pastel "Flashy Blue Line" and his "New Fangled Washout No. 2." Both of these works have active corpuscular



Gloria Boles

backgrounds of organic swimming shapes through which run subtly-placed oil pastel lines.

Although McGorty is primarily concerned with color and shape the strong impression of flourishing motion in both these works can hardly be avoided.

Since the decision for the three young painters to show simultaneously was financial rather than artistic, too few works of each are crowded into a relatively small space. It is unfortunate that we are not allowed to see a greater selection of each artist. Also, unless the University and Columbia Museum enjoy a greater reciprocity than I understand exists at present, it is doubtful that an austere space like the Trustees Gallery could be temporarily "renovated" into the

happening-like environment that all the works demand - from the largest free-hanging canvas to the smallest glass-imprisoned pastel.

-Dan Lackey

PHOTOS BY DEBBIE MOORE

Groucho's

of COLUMBIA



■ DELI SANDWICHES

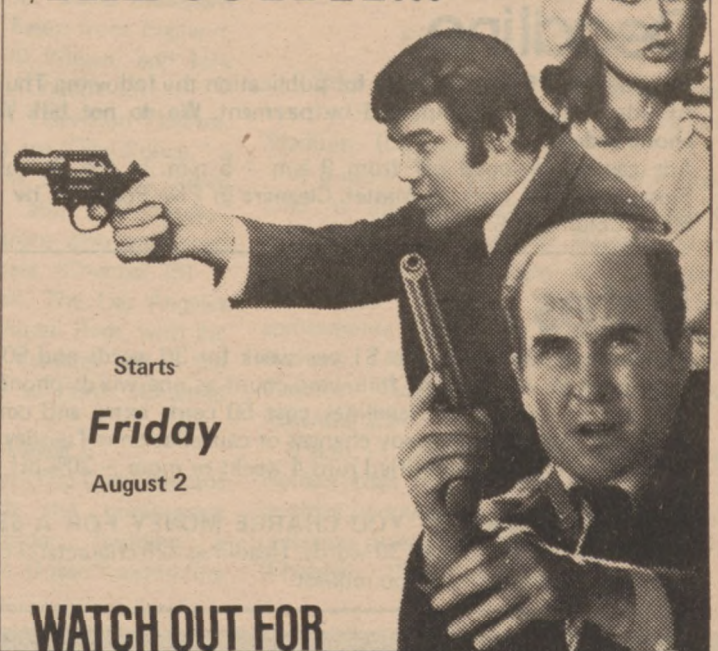
■ BREYER'S ICE CREAM

■ PARTY STUFF

Phone: 252-1963

611 HARDEN STREET - FIVE POINTS

NOBODY PLAYS ROUGHER THAN THE OUTFIT...



Starts

Friday

August 2

WATCH OUT FOR

THE OUTFIT

starring

Joe Don Baker from
"Walking Tall" andRobert Duvall from
"The Godfather"

PG PARENTAL GUIDANCE SUGGESTED

METROCOLOR

Richland Mall
BELTLINE AT FOREST ROAD

Palmetto
1417 MAIN STREET

**STARTS
FRIDAY!**

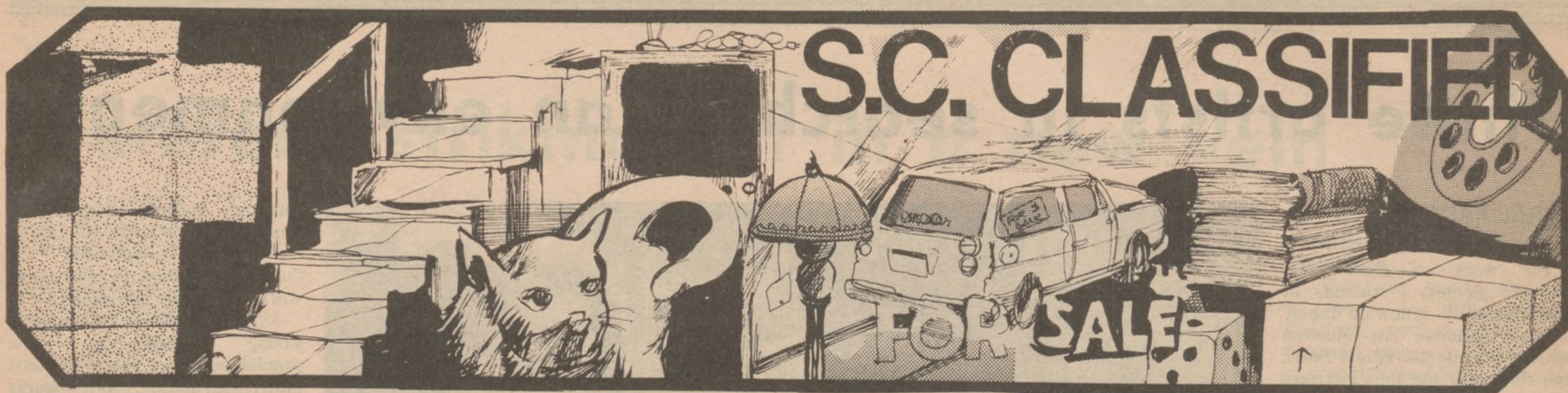
"...Boisterously funny
old-time farce...
Streisand's at her best!"

VINCENT CANBY
N.Y. Times



zanybarbra.

Barbra Streisand
"For Pete's Sake"



for sale

1969 VOLKSWAGEN VAN \$1200.00. Good condition, 52,000 miles. Also: Apartment sized stove; refrigerator - older model in top condition. Both \$225.00. Call 256-6911.

YARD SALE. Help send some kids out west. Sunday August 4. Plants, Sewing Machine, etc. 1013 Gregg Street. 779-5753.

1970 VW BEETLE Blue with white interior. Good tires. Motor in excellent condition. \$1100. 777-3793.

1973 YAMAHA 360 Excellent condition. \$950. Call weekday mornings. Richard Lee 252-5239.

CLEVELAND B flat CORNET price \$60-\$65. Good condition. Call 794-2775. Jeff.

**PREGNANCY
&
ABORTION
COUNSELING
252-9198**

CONDOMINIUM: Beautiful ocean view. Unit 505 Litchfield Retreat. Air conditioned. Pool. 2 bedroom, 2 bath. Great financing. \$66,500. Call 803-244-8479 or write 104 Hearthstone Lane - Greenville 29607.

1968 CHERRY IMPALA, new tires, brakes, all new filters. Need money for school, so can you spare \$500? Mike Pearce at 253-6606 after 7 p.m. anxiously awaits your call.

FOR THOSE AFFECTED BY NIXONOMICS a special buy! 1952 Plymouth with 76,000 miles, good engine fair body, only \$200. Elizabeth Frick 796-5538 or visit 1108 E Ave. West Columbia.

JAGUAR XKE COUPE. Won't break land speed record but with its new tires and reconditioning just glide on to C.T. Caballero 775-0209, 20-D Miller Arms Sumter.

PANASONIC \$75, Tom Woodward. See between 4 and 5 p.m. at 903 Confederate Street.

AKAI 8-TRACK RECORDER. Excellent condition. \$150. Mike 782-8047.

PANASONIC FM-AM STEREO CASSETTE. \$60. James D. Cureton. 772-5424. 306 Lambeth Court.

KNIGHT AMP AND PRE-AMP. Good condition. \$100 both or \$65 amp and \$45 pre-amp. 796-0271 after seven.

S.C. CLASSIFIED

ZENITH "CIRCLE OF SOUND." Excellent condition, new needle. \$90 or best offer and this includes circular speakers. Joyce Walker. After 5 call 256-4797 and leave a message.

MASTERWORK 8 TRACK TAPEDECK. Make offer - Need \$\$\$ for phone bill. Gary Carver 252-8161.

DINETTE SET that's maple and round \$35. Barbara 777-4579. Call after 12:30.

MAGNAVOX COLOR TV 24 inch screen. \$700 new two years ago. \$375 (and free delivery). Dave 787-7216 after 5 p.m.

services

STUDENT/VETERAN MOVING COOP. Low rates, all weather, anytime, pick-up and van. 254-5389.

FLUTE LESSONS available at last year's rates. Call 256-1394 evenings.

GENERAL PAINTING. Protect and enhance your domicile with a new paint job at the best price. Check our low estimate before you decide. Call 787-6354.

I REPAIR FOREIGN CARS at reasonable prices (U.S. too). Toyota tuneup \$10. Karl Heins 252-5074.

DECENT EXPOSURES 787-5883 Professional photography at reasonable rates. Any subject, portfolios etc. Custom

B & W processing. Printing 35 mm to 4 x 5. Fritz Wagner 1502 McArthur, Cola.

and...

THE SEVENTH AGE - a series of slide presentations dealing with the problem of how life can be more meaningful for our elderly. If your church or civic group is interested, call S.C. Commission on Aging at 758-2576.

PUPPIES FREE. Father registered German Shepherd; mother, adorable orphan. Need good homes in country or fenced-in yards. 754-2796.

M.C.C. SERVING THE GAY COMMUNITY of Columbia. Meeting every Sunday night 7:40 p.m. at 2717 Two Notch Road. For information concerning rap sessions, counseling, etc., call 252-1250.

FREE SAMPLE of the South's only libertarian fanzine: *Southern Libertarian Messenger*, Box 1245, Florence, S.C. 29501. For those who don't want the government telling them how to live their life.

lost

LOST: MALE GOLDEN RETRIEVER - two years old. Answers to Jackson. Call J. Melton at 256-6771.

HOW TO PLACE AN AD

Deadline

Ad deadline is 5 p.m. Monday for publication the following Thursday. All ads must be accompanied by payment. We do not bill. We do not take phone orders.

Ads can be dropped off from 9 a.m. - 5 p.m. at the Osceola office, 1918 Blossom Street, next to Master Cleaners in Five Points or by mailing to Box 5033, Columbia, S. C. 29250.

Rates

Non-business classifieds are \$1 per week for 30 words and 50 cents for each additional 15 words. (The following count as one word: phone numbers, the, and, prices, numbers.) Headlines cost 50 cents extra and contain up to 25 characters. Deadline for copy changes or cancellation is Tuesday at noon. **Discounts:** The same classified runs 4 weeks or more - 20% off total cost.

Business Classifieds - IF YOU CHARGE MONEY FOR A SERVICE, YOU ARE A BUSINESS. \$3 for 30 words. Headlines (25 characters) cost \$1.00. **Discounts:** Information upon request.

(This information is for our files and will not be published)

Name _____

Address _____

City _____

Category _____

No. of weeks ad to run _____

Amount enclosed _____

classified ad form

Mail to: Osceola P.O. Box
5033 Columbia, SC 29250

PLEASE PRINT NEATLY

For office use only

Dates of publication _____

Events/entertainment

(Continued from page sixteen)



Jack Nicholson gets an old-fashioned nose job from Roman Polanski as Roy Jenson assists in a scene from "Chinatown," which is currently playing at the Gamecock II Theatre.

(continued from page sixteen)

Hemingway's story of a cynical seaman. The screenplay is spiced with some of Bogart's and Bacall's best lines.

Tuesday, August 6

"Yojimbo," directed by Akira Kurosawa. A tongue-in-cheek satire on the amorality of violence. An ingenious Samurai warrior plays two gangs of thugs against each other devastatingly. (1961)

Wednesday and Thursday, August 7 and 8

"Five Easy Pieces," with Jack Nicholson and Karen Black. Nicholson is a man fleeing from his heritage and family, his personal failures, and himself. Chosen as the best picture of 1970 by the New York Film Critics.

classes

A basic photography short course will be held at the University of South Carolina Tuesday evenings and Sunday afternoons July 30-August 25. The course, taught by photographers Coates Crewe and Ed McIlwain, will be held in Room 303 of the USC Humanities Building Tuesdays from 7:30-9:30 p.m. and Sundays from 2-4 p.m. Classes and field sessions will acquaint participants with the camera and its control, black and white film and

photography skills. Tuition for the course is \$29 per person or \$49 per married couple. For further information call 777-2589.

theatre

"Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Bad," Workshop Theatre's final summer production, runs August 6-17 at the theatre at 1136 Bull Street. Curtain time is 8:30 p.m.

specials

"3 Painters," an exhibit featuring local artists Gloria Boles, Leo Hansberry and John McGorty, will be on display at the Columbia Museum of Art on Senate St. through August 10. See review on page thirteen of this issue.

television

Sunday, August 4

4 p.m. -- Women's Pro Tennis. Billie Jean

King of the U.S. and Olga Morozova of the Soviet Union are matched up in the singles finals of the \$10,000 Virginia Slims Tournament. (Channel 25)

5:30 p.m. -- NFL Action '74. The Denver Broncos of the AFC's Western Division are featured this week. Quarterback Charley Johnson, tight end Riley Odoms and running back Floyd Little are shown in action. (Channel 25)

Monday, August 5

7 p.m. -- In Session. Guest musicians include rocker David Essex from England, that soul smoothie, Al Wilson, and folk singer Lori Lieberman. (Channel 25)

8 p.m. -- Hollywood Television Theatre. The two presentations are "The Police," a spoof on cops without anyone to police (must be frustrating), and "Lemonade," about a couple of matrons who get turned on by lemonade. A repeat. (Channel 35)

8:15 p.m. -- Baseball. The Los Angeles Dodgers host the Cincinnati Reds, with the Bosox and the N.Y. Yankees set as the backup game (in case of rain). (Channel 10)

Tuesday, August 6

8 p.m. -- Happy Days. The Cunninghams get caught up with the bomb-scare mentality and consider building a back-yard bomb shelter. Doesn't sound like

happy days, does it? (Channel 25)

8:30 p.m. -- Tenaflly. Rescheduled from an earlier time slot, this week's crime drama concerns a girl who witnesses a murder and the cops who won't believe her. Stars James McEachin and Lillian Lehman. (Channel 10)

10 p.m. -- Police Story. Vic Morrow stars as a member of a special surveillance squad who becomes a marked man after he kills a member of a syndicate. Costars Tige Andrews. (Channel 10)

Wednesday, August 7

8:30 p.m. -- Braves Baseball. The Houston Astros host the Atlanta Braves at the Astrodome. Milo Hamilton and Ernie Johnson bring you all the action. (Channel 10)

9 p.m. -- Cannon. This time around, Cannon meets up with an escaped mass murderer bent on revenge on the detective, who sent him to prison. Starring William Conrad and Luke Askew. (Channel 19)

1 a.m. -- Tomorrow. Tom Snyder plays host to a couple of New York motorcycle cops who have solved 14 murders. Honest. (Channel 10)

Thursday, August 8

8 p.m. -- Mac Davis. This Tom Jones from the hills has a good lineup this week, including Raymond Burr, Olivia Newton-John, Jerry Van Dyke and comedian Gabriel Kaplan. Sounds good except for the star. (Channel 10)

9 p.m. -- Kung Fu. John Carradine joins his son David on this show, guesting as a blind man seeking to avenge a friend's murder. Morgan Woodward of "The Midnight Man" represents evil incarnate. (Channel 25)

9 p.m. -- WFL Football. The Hawaiians vs. the Sharks at Jacksonville, Fla. Norris Weese, the rookie quarterback of the Hawaiians, is supposed to be a very exciting player to watch, and a real up-and-comer. (Channel 10)

10 p.m. -- Streets of San Francisco. Brenda Vaccaro stars as a policewoman who stalks the man who raped and murdered her roommate. (Channel 25)

Friday, August 9

7:30 p.m. -- Baseball. The Atlanta Braves vs. the Phillies at Philadelphia's Veterans Stadium. (Channel 10)

8 p.m. -- The Six Million Dollar Man. One of the President's chief advisers is kidnapped and Steve (Lee Majors) has to rescue him. Just hope the Judiciary Committee doesn't have him hid somewhere. Costars are Elizabeth Ashley, Richard Anderson, Luciana Paluzzi, Maurice Evans, and Leif Erickson. (Channel 25)

9 p.m. -- "The Christmas Tree." William Holden stars in this 1969 movie about a wealthy widower whose son is doomed by radiation poisoning. Also stars Virna Lisi. (Channel 19)

PROBLEM PREGNANCY

Because your health is important to you, only high quality medical care is available.

To talk to someone who cares, call 10:00 a.m. to 10:00 p.m., Monday thru Saturday. (803) 254-2703.

Women's Educational Services a non-profit organization

NOW!

2 Explicit Adult Hits

"High School" plus 2nd hit

in color rated X



NOW!

cont. from 3:30 Last comp show 9:00

at the end of the rainbow

The BASIL POT

Gourmet Vegetarian Dining

Lunch Mon.-Fri. 12-2

Dinner 6-9:30 Mon-Sat.



2721 Rosewood Drive



cinema

If you're thinking of a movie, better call ahead to verify time and feature since many area theatres are subject to change after our presstime.

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Johnny," the story of a tough little Black. Shows at 3:30, 5:30, 7:30, and 9:30. Rated G.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

Two adult hits are featured. "High School" plus a second hit. Both are rated with a Big X. Shows are continuous from 3:30 p.m. with the last complete feature at 9.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"The Teacher" starring Angel Tompkins is featured. Shows at 1, 3, 5, 7, and 9 p.m. Rated R.

CINE-ART THEATRE, 1017 Washington Street, 779-9039

"Case of the Smiling Stiffs," "While the Cat's Away" and "Foricon" and the

components of an unusual assortment at sinny this week. Box office opens at 12:30 with the first show ready to roll at 1 p.m. sharp. Last complete show at 8 p.m.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1100

"Herbie Rides Again" rides another week. Five shows daily at 12:30 p.m., 2:30, 4:30, 6:30 and 8:30. It's basically a kiddie show. Rated G.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1100

The last "positively last" weekend! "The Sting" is about to get shipped out. Catch Robert Redford and Paul Newman in the Academy Award winner for best picture. Shows at 3, 6:30 and 9 p.m. Rated G.

FOX THEATRE, 1607 Main Street, 254-5212

"Uptown Saturday Night." See Sidney Poitier and his buddies Bill Cosby and Harry Belafonte and lots more. Features at 1, 3, 5, 7, and 9. Rated PG.

GAMECOCK I THEATRE, Parkland Shopping Mall, 796-0022

"Blazing Saddles" has been held over again. It's Mel Brooks spoof on Westerns

and its damn good. Shows commence at 1:40, 3:30, 5:20, 7:10 and 9 p.m.

GAMECOCK II THEATRE, Parkland Shopping Mall, 796-0022

"Chinatown" with Dunaway and Nicholson, directed by Polanski, stays in town a while longer. Shows at 1:55, 3:45, 5:35, 7:25 and 9:15. Rated R.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

Once again that family favorite, "The Sound of Music" comes to Columbia. Shows at 1, 4:30 and 8 p.m. Rated G.

MIRACLE THEATRE, 1228 Main Street, 256-1050

"Digby The Biggest Dog In The World" starts at the Miracle. Another "fun for all" show. Shows at 12:40, 2:55, 5:10, 7:25, 9:45. Rated G (of course).

PALMETTO THEATRE, 1417 Main Street, 254-5800

Barbara Streisand is back in "For Pete's Sake" with shows at 1:05, 2:40, 4:15, 5:50, 7:25 and 9 p.m. See our review for comments on this one.

PLAZA III THEATRE, 1323 Main Street 254-7960

"The Golden Voyage of Sinbad" with

shows at 1, 3, 5, 7, and 9 p.m. and 11 a.m. on Saturday. Rated G.

RICHLAND MALL THEATRE, Richland Mall, 782-2228

"The Outfit" featuring "Walking Tall" star Joe Don Baker and Robert Duvall from "The Godfather" starts August 2. Shows at 1:30, 4, 6:30 and 9. Rated PG.

CAMPUS FILMS

Grab a student and go to a film at USC's Russell House gratis. Show times are 7 and 9 p.m. Once a week the film costs \$1 per person (Wednesday and Thursday nights), but the remainder of the time it's free.

Sunday, August 4

"High Noon," with Gary Cooper and Grace Kelly. Cooper won an Oscar for his portrayal of a peaceful sheriff who is confronted by three ex-convicts who force him to make a tough decision. (1952)

Monday, August 5

"To Have and To Have Not," with Humphrey Bogart and Lauren Bacall. William Faulkner adapted Ernest

(continued on page fifteen)

JEFFERSON SQ. Theatre
ULTRA-VISION
DOWNTOWN / 1801 Main Street / 254-8731

G

FORGET YOUR WORRIES FOR 3 HRS.
LET US SURROUND YOU WITH THE STEREO SOUND OF MUSIC!

RODGERS and HAMMERSTEIN'S
ROBERT WISE PRODUCTION
THE SOUND OF MUSIC

Starts Friday!
1:40-8 p.m.

STARTS FRIDAY
FEATURES AT
1-3-5-7-9
PLUS
SPECIAL LATE SHOWING
AT 11 P.M. FRI. & SAT. ONLY

FOX DOWNTOWN Theatre
1607 Main Street / 254-5212

SIDNEY POITIER • BILL COSBY
And **HARRY BELAFONTE** As Geechie Dan

UPTOWN SATURDAY NIGHT

PG

WALT DISNEY

HERBIE RIDES AGAIN

12:30-2:30-4:30-6:30-8:30

DUTCH SQUARE NORTH Theatre
ULTRA-VISION
Dutch Square Shopping Center / 798-1100

G

Positively...
Last Weekend!

THE STING

PG

DUTCH SQUARE SOUTH Theatre
ULTRA-VISION
Dutch Square Shopping Center / 798-1100

3:00
6:30
9:00

RIDIN' ROPIN' WRANGLIN'
and all that
WESTERN STUFF
PUT TOGETHER BY
MEL BROOKS!

R RESTRICTED
Under 17 requires accompanying Parent or Adult Guardian

MEL BROOKS' BLAZING SADDLES

NOW SHOWING

GAMECOCK 1 Theatre
PARKLAND SHOPPING CENTER
Cayce, S.C. / 796-0022

1:40
3:30
5:20
7:10
9:00

NOW SHOWING
at Gamecock 2!
JACK NICHOLSON
FAYE DUNAWAY

Best detective yarn I've ever seen.
--Cheb Cedrick

Chinatown

R

GAMECOCK 2 Theatre
PARKLAND SHOPPING CENTER
Cayce, S.C. / 796-0022

Shows at
2 - 4:30 -
7 - 9:30

The Golden Voyage of Sinbad
in **Dynarama**

G

PLAZA III Theatre
DOWNTOWN
1323 Main Street / 254-7960

1:00
3:00
5:00
7:00
9:00

She corrupted the youthful morality of an entire school!
Angel Tompkins

THE TEACHER

R

CAROLINA Theatre
DOWNTOWN
1223 Main Street / 252-8011

1-3
5-7
9